



Education and Culture DG

'Youth in Action' Programme

## Final Report

Action 1 - Youth for Europe

Sub-Action 1.2 - Youth Initiatives

Version valid as of 1<sup>st</sup> of January 2010

### Part I. Project identification and summary

#### Project number

Please insert the reference as indicated in your agreement:

**GB-12-50-2010-R2**

Postmark/Date of receipt

**9<sup>th</sup> April 2010**

#### Name of the beneficiary

Please indicate the name and acronym of the beneficiary organisation/group:

The Swift Centre

#### Title of the project

Please insert the project title as indicated in your agreement::

Newham's Got Talent

#### Duration of the project

Please indicate the total duration of the project from preparation to evaluation.

Start date of the project:  
(date when the first costs incurred)

23 / 8 / 2010

End date of the project:  
(date when the last costs incurred)

14 / 2 / 2011

Total duration of the project (in months):

6

Venue(s): The Swift Centre

#### Signature of the legal representative

*I the undersigned hereby certify that all the information and financial data contained in this final report are accurate and have been supplied to the persons in charge at each of the partner promoters involved in the described Activity.*

*The beneficiary allows the European Commission and the National Agencies to make available and use all data provided in this report for the purposes of managing and evaluating the Youth in Action Programme. All personal data collected for the purpose of this project shall be processed in accordance with Regulation (EC) N° 45/2001 of the European Parliament and of the Council on the protection of individuals with regard to the processing of personal data by the Community institutions and bodies.*

*Data subjects may, on written request, gain access to their personal data. They should address any questions regarding the processing of their personal data to the Agency (National or Executive) in charge of the management of their application. For projects selected at national level, data subjects may lodge a complaint against the processing of their personal data with the authority in charge of data protection in their country at any time. For projects selected at European level, complaints may be lodged with the European Data Protection Supervisor at any time.*

*The beneficiary declares having informed the promoters and participants in its project on the provisions and practices regarding data protection applied under the Youth in Action programme.*

#### Beneficiary

Name, stamp (if available):

#### Legal representative

Name in capital letters: CLIVE FURNESS

Place: THE SWIFT CENTRE

Date: APRIL 10<sup>TH</sup> 2011

Signature:

## Part I. Project identification and summary (cont.)

### Relevance to the general objectives of the Youth in Action Programme

Please tick relevant box(es).

The project:

promotes young people's active citizenship in general and their European citizenship in particular;  
 develops solidarity and promote tolerance among young people, in particular in order to foster social cohesion in the European Union;  
 fosters mutual understanding between young people in different countries;  
 contributes to developing the quality of support systems for youth activities and the capabilities of civil society organisations in the youth field;  
 promotes European cooperation in the youth field.

### Relevance to the priorities of the Youth in Action Programme

Please tick relevant box(es).

#### Permanent thematic priorities

European Citizenship  
 Participation of young people  
 Cultural diversity  
 Inclusion of young people with fewer opportunities

#### Annual priorities

European Year for Combating Poverty and Social Exclusion  
 Youth unemployment  
 Global challenges (such as sustainable development, climate change, migrations and the Millennium Development Goals)

#### National priorities

If so, please specify:

### Type of Activity

Please tick the boxes corresponding to the project for which you are submitting this final report.

This project was a Youth Initiative of the following type: (tick one box only)

National Youth Initiative  
 Trans-national Youth Initiative

### Main themes for the Activity

Please tick not more than 2 boxes.

European awareness	Minorities
Inter-religious dialogue	Urban/Rural development
Anti-discrimination	Youth policies
Art and Culture	Media and communications/Youth information
Gender equality	Education through sport and outdoor activities
Disability	Health
Non-discrimination based on sexual orientation	Environment
Other - If so, please specify:	Roma communities

## Part I. Project identification and summary

### Summary of the project

Please, give a brief summary of your project. Please note that this paragraph may be used for publication. Therefore be accurate and include the venue(s), the type of project, the theme(s), the objectives, the duration in months, the countries involved (in case of a trans-national project), the number of participants, the implemented activities, the methods applied and the amount of the EU grant. The summary should be written in English, French or German, regardless of which language you use to fill in the rest of this report. Please be concise and clear.



Five young people headed the implementation of a drama programme at The Swift Centre, London, with the ultimate aim of including socially excluded young people in positive and expressive activity.

It provided the opportunity for approximately 30 young people to take part in sixteen weeks of drama schooling at The Swift Centre in order to raise self esteem, explore cultural identities and develop a range of employable skills. This culminated in a series high quality public performances at Christmas time where they demonstrated the progress they made both in terms of acting and event planning. The young people involved were given the responsibility for the show in its entirety: performance, stage management and event management.

The production was an adapted play that incorporated traditional elements from Aladdin the pantomime, yet focused on the real life issues of young people in the area; bringing young people from a diverse range of cultural backgrounds together for the common good of their community in the process.

Participants and local audiences were challenged to address local problems with creativity and renewed motivation.

*Please, indicate and explain the reasons for eventual changes between your initial application and the activities finally implemented, e.g. composition of partner promoters and/or participants, duration of the Activity, Activity programme.*

There were a number of changes from the initial application but none that affected the nature of the programme and its impact.

The core group of participants involved in the project changed due to 2 participants withdrawing from the project: one citing a need to devote more time to education and the other due to starting paid work. We think that this was perhaps better for the overall impact of the project as it encouraged two younger (one female) participants to take on more central leadership roles.

With regards to the actual performance, time constraints forced the coach to take on a more directive role. This did not subtract from the ownership of the project by the young people but did force a stricter approach to preparation with less room for manoeuvre from the script as was previously envisaged.

Time constraints also led us to decide that the four sessions we had planned preceding the project would be merged into one extended session. We achieved what we had hoped for in these sessions but it was of course undesirable so far as it prevented a more relaxed time frame in which the participants could absorb information.

The hours spent on the project were about the same as envisaged at the stage of application, but a slow start to the project resulted in a very intense culmination.

From our initial provision for 30 participants, drop outs reduced the total number of young people taking part in the project to 27.

A continuous blog was not kept throughout the project. It was felt that it would suit the participants better - who already had huge demands on their time - to record progress through video.

## Part II. Beneficiary

**REPORTING OBLIGATIONS** *(Please consult your agreement before elaborating this report)*

*The final report should be submitted within two months following the end date of the project.*

*The final report includes one narrative section on the carrying out of the project, and one financial part. The beneficiary must fill in both parts. Failure to accomplish the reporting obligations entitles the relevant National Agency to demand full reimbursement of sums already paid.*

*Achievements must be described in detail in the narrative report. A signed list of all participants must be enclosed with the report, as well as the final calendar of activities. Costs for additional dissemination and exploitations of results must be fully justified with copies of invoices/receipts.*

*For Trans-national Initiatives only: travel costs linked to a possible Advance Planning Visit and to the realisation of the project must be fully justified with copies of travel tickets/invoices.*

### Details of the beneficiary

Name	The Swift Centre		
Street address	387 Barking Road		
Postcode	E13 8AL	City	Plaistow
Region	London	Country	United Kingdom
Email	<a href="mailto:info@theswift.org.uk">info@theswift.org.uk</a>	Website	<a href="http://www.theswift.org.uk">www.theswift.org.uk</a>
Telephone	+44 (0)7769 748 010	Telefax	

### Person authorised to sign the contract on behalf of the beneficiary (legal representative)

Family name (Ms/Mr)	Mr Furness	First name	Clive
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Position/function	Director
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<b>Person to contact for questions on this report (contact person)</b>			
Family name (Mr/Ms)	Mr Burnett	First name	Matthew
Position/function	Voluntary youth leader		
Email	matt@theswift.org.uk		
Telephone	07940291731	Telefax	

<b>Profile of the beneficiary</b>	
Type and status	Non profit/non governmental organisation      Informal group of young people Other – please specify:
Activity level	Local      Regional      National      European/International

**Details of the coach (if applicable)**

*If you had a coach accompanying and supporting you with your activities, please provide contact details.*

Name	Darren Hart		
Street address	2 The Moorings, Prince Regent		
Postcode	E16 3JN	City	Custom House
Region	London	Country	United Kingdom
Email		Website	
Telephone	+44 (0) 7930110694	Telefax	

**Part III. Partner promoter(s) and directly involved participants**

*If more space is needed, please add rows.*

**A. Information on the members of the applicant group**

Name of participant	Country of residence	Distribution by gender		Distribution by age group	
		Male	Female	15-17	18-30
Matthew Burnett	United Kingdom	Male			20
Ese Akpobi	United Kingdom		Female	16	
Andan Anderson	United Kingdom	Male			19
Ola Ojuko	United Kingdom		Female	16	
Amma Appiah	United Kingdom		Female	17	

Subtotal number of participants 5

**B. Information on the members of the partner group(s) (only for Trans-national Youth Initiatives)**

Name of the promoter	Total number of participants	Distribution by gender		Distribution by age group	
		Male	Female	15-17	18-30



Subtotal number of participants

TOTAL NUMBER OF PARTICIPANTS

**C. Information on the partner promoter(s) (only for Trans-national Youth Initiatives)**

*Please list here the partner promoter(s) in your project. If partner promoter(s) have changed since the grant approval, provide their complete address in this list.*

Country	Name of promoter	Contact person	E-mail
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## Part IV. Project implementation

The points below are intended to serve as a guide for your description of the activities undertaken within the context of your Youth in Action project. Do not hesitate to mention difficulties and problems you have encountered and other matters that you consider helpful for other groups or organisations, which would organise similar activities in the future.

Please enclose with this report the products developed during the project (video, photos, website, etc.) and information on how these were disseminated.

### Description of activities

Please give a general description of the project. Indicate the implemented activities and the working methods used. Furthermore, please describe how the partners were involved (if applicable). Please attach the final calendar of activities.

The project began with a series of informal meetings between the 5 core participants. From these meetings it was decided that a concrete plan and framework would be needed before more participants were recruited in order to be able to manage them effectively. 'Aladdin' was decided on as the pantomime to be performed: the script writing was assigned to two participants, with the stipulation that it was not too rigid so as to prevent participants from inserting their own ideas and spontaneity and that there was regular feedback to the group to ensure that the script was not only entertaining, but true to the aims and objectives of the project. The group also used these sessions to invite the individuals responsible for the Swift Centre premises, in order to ensure that the facilities would be available for rehearsals, planning meetings and the performances themselves. It was then decided that before the project could continue, the recruitment of additional participants would need to take place. Between themselves they delegated who would target which areas in the local community. In the end the participants came from local schools, churches, community groups and the Swift Youth Club itself.

The body of participants then took part in an extended preliminary session, designed to familiarise themselves with four key areas in the project: 1) participation and democracy 2) identity 3) local community 4) health and safety. This culminated in a brainstorming session with ideas on what participants wanted the project to be. This meant that participants could contribute from the beginning and also assume an ownership of the project.

Auditions were held in order to gain an idea of the performing abilities of the participants. The auditions were not designed to create a final cast but so that people were aware of each other's strengths and weaknesses, thus being able to work together more effectively. A schedule of sessions were then set with everyone's schedules in mind. Until the script was ready, these sessions were general performance ability sessions – whilst this was valuable, if the script was ready sooner, there would probably have been a more concrete collective drive to make the project happen. This did slow the project at the beginning but once the script was ready and everybody knew what they were working off – and that there would in fact be a pantomime – enthusiasm for the project took off to the extent that performers rehearsed 8 hour days!

Running alongside these rehearsal sessions were regular planning sessions of the core group of participants and those other participants who didn't want to perform. We originally envisaged performers being involved in this part of the project as well but it was apparent that they already had enough demands on their time. These sessions were used initially to delegate responsibility and – where necessary – recruit expertise for different areas of the event: design and construction of set, costume, promotion, photography, filming and interviewing (continuous evaluation), printing etc... This enabled sub-teams to go about tasks efficiently and relatively single-mindedly. Despite a keenness from participants to do everything, we found that it was essential to be honest when outside help was needed. Indeed, liaison with the local community was one of the key objectives of the project. There were definitely some difficulties here: participants found that it wasn't just a case of relying on each other, but on other members of the community who more than once reneged on commitments they made to the project. One unfortunate thing happened with the change of the drama coach, who was selected to perform in his own pantomime. A new coach was recruited, however, with minimum disruption.

Christmas came around very quickly and there was a slight nervousness running through the group at the beginning of December; many felt underprepared for staging a public event. Strong leadership by the core group turned this nervousness into a positive and determined energy which resulted in 8 hour rehearsal days and countless hours being put into event preparation. Tickets were printed and sold, posters put up all round the local community and social networks utilised to spread awareness of the event. It had been decided by this point that there would be only 6 performances, rather than the 10 planned, again because of time constraints and the desire for fewer performances with a fuller audience than more performances with an empty auditorium. The audiences peaked at about 85, dipped on New Year's Eve at about 20 (not a day people want to go to the theatre we discovered) and averaged about 50. The first performance was a bit shaky, both due to actors and technology, but the second was massively improved and as they continued became more and more hilarious – the cast was truly talented.

The final days of performance had us thinking about the evaluative stage. A number of interviews were conducted with cast, crew, audience members and others helping out with the project. A generally estatic mood was gauged through this, with an overwhelming keenness to repeat the project. This was generally echoed in the written feedback gathered from participants – more details of which are included later in this report.

### Protection and safety

Did you face critical situations that endangered the safety of participants? If so, please describe the situation and how you handled it.

## **Practical organisation**

*Please describe:*

- *how the logistical and practical arrangements were organised,*
- *which languages were used most frequently during the scheduled activities and free time (if applicable),*
- *which practical and logistical improvements you would make if you were to repeat the experience.*

The working language was English, which whilst might be considered a given for a national youth initiative was still one of many languages present. Using the correct register of English in participants' dealings with members of the community and public was an interesting and valuable learning curve.

As outlined above, the logistical and practical arrangements were made under the direction of the core group of five participants. They liaised with Swift Centre staff and members of the Memorial Community Church (which owns the Swift building) to book the facilities and venue for the rehearsals and performances. They also used their contacts and the contacts built up by the Swift Centre to bring in the expertise necessary to realise the show as cheaply as possible. This included light and sound engineers and a professional to help ensure that set construction took place safely and to a high standard.

There was definitely a consensus that logistical arrangements needed to be made further in advance than they were. However, it was unfortunate that a light and sound engineer who had for a long time pledged his services withdrew quite late on. The group dealt with this well but his replacement was not free and so added strain to the finances of the project. Something similar happened with the printers we had lined up, who found themselves too busy in the run up to Christmas to help us. We feel that perhaps we should pay at least a small amount for every service, as people working in these industries must always prioritise their incomes over their community work. A retainer fee might have prevented them from withdrawing their commitment.

We also found that the sound equipment was basic, and whilst this did not ruin the performance, we feel that it would go a long way to creating the 'professional' experience we had envisaged for the project.

The idea to distribute free tickets to local primary schools proved an excellent one. Whilst the number of primary school children in attendance was perhaps not more than 30 overall, it meant that 30 young people were brought into contact with a positive youth event and their local youth club. Hopefully this will have a long term motivation for them to stay involved in such activity.

## **Financial aspects**

*Please describe your experience with additional funding for this project (in addition to the Youth in Action Programme grant). Include information if you had difficulties in your efforts to secure this additional funding.*

Revenue was raised through ticket sales and this proved a valuable source to close the financial gaps that occurred especially as last minute expertise was required at slightly greater than expected expense. In addition to ticket sales, donations of prizes enabled the raffle to raise decent revenue.

There were phenomenal amounts of gifts in-kind from Swift staff and people in the local community who made the project possible where additional funding was hard to source. The Swift Centre covered small gaps in areas the grant did not cover from its reserves.

The Swift Centre decided that because of the relatively small additional outlay in buying staging rather than renting it, it would provide these extra funds from its reserves as this would save money in the long term (as renting for future drama projects would cost more than simply buying it outright the first time round).

## **Intercultural dimension (for Trans-national Youth Initiatives only)**

*Please explain if and how the following aspects have been tackled in your project:*

- *young people's positive awareness of other cultures,*
- *dialogue and intercultural encounters with other young people from different backgrounds and cultures,*
- *prevention and fight against prejudice, racism and all attitudes leading to exclusion,*
- *sense of tolerance and understanding of diversity.*

The 30+ participants who took part in the project came from a fantastic number of different backgrounds and cultures. This did not adversely affect participation and everyone took part without any issue – this was also reflected in the questionnaires that were given to participants.

The inclusion of several items in the performance relating to the mixed cultures of the Borough really helped participants to explore the pluralistic background of their community: the Bangra/Eastenders themed market place is a good example of this.

*Please indicate which activities made the greatest contribution to the intercultural learning of the members of the group(s).*

An interesting aspect in terms of the intercultural dimension was the requirement of actors to speak in accents foreign to their own. They learned to do this with absolute respect and it was great to see this sharing of cultures with none of the mocking that it often prevalent in these kind of situations.

## **European dimension**



Please explain if and how the following aspect have been tackled in your project:

- young people's sense of European citizenship and their role as part of the present and future of Europe,
- common concerns for European society, such as racism, xenophobia and anti-semitism, drug abuse...
- EU topics, such as EU enlargement, the roles and activities of the European institutions, the EU's action in matters affecting young people,
- founding principles of the EU, i.e. principles of liberty, democracy, respect for human rights and fundamental freedoms, and the rule of law.

The participatory nature of the project demonstrated to the participants the importance of democracy and their rights in making their voices heard. This was emphasised in the 'participation and democracy' portion of the session preceding the main body of the project. Here they also heard from their local MEP, who showed them that not only are they a part of their local community but that their local community is a part of a larger trans-European community.

The performance dealt with issues common to European society. Racial aspects were the main focus dealing with the seemingly trivial but nevertheless important everyday consequences of young lives in Europe, for example when people from different backgrounds fall in love. Other aspects were dealt with, such as dealing with poverty and aspiring to more than the low expectations often set for these young people – this is something young people across the continent can identify with.

### **Evaluation**

Please give details regarding evaluation you carried within your group, and if applicable with your partner(s), both during the project and after the project was finished.

Throughout the project, young people recorded progress through video recording (for the final documentary) and photos. Interviews were central to this, as it was decided that interviews would be more likely to involve a greater number of participants than written media, such as a blog.

Despite this, at the end of the project a questionnaire was distributed to all participants to try and gauge an accurate picture of how people enjoyed and benefitted from the project. In addition to this, small sessions were held regularly with the core participants and the wider group in order to keep track of progress and coach individuals through their tasks. Extra effort was made to emphasise in these meetings that performers and those in support roles were part of the same team. This proved to be successful, with the celebratory meal providing an opportunity for all to reflect as a team on the successes of the project. Following the project, participants gave more formal interviews and all the evaluatory material was collated in order to produce a DVD documentary, so that participants could have a tangible record of their achievements.

### **Impact, multiplying effect and follow-up**

Please explain:

- who benefited from the project in addition to the members of the group(s) directly involved,
- the impact on the local community and if applicable, on other participants involved in the project,
- how they were involved and what they gained from their participation in the project,
- the multiplying effect and sustainable impact in a long term perspective,
- the follow up of this Youth Initiative if planned (e.g. new projects within the framework of the Youth in Action Programme, continuous contact with the promoter(s), etc.)?

In addition to the members directly involved in the project, over 25 other participants benefitted from supporting and performing roles in the project, and an additional 300 or so audience members benefitted from the performances and the themes of the performances. Of these 300, it is estimated that about 100 were young people – presumably in part due to the distribution free tickets to local primary schools and the promotion around other youth clubs and community centres.

The local community benefitted most obviously from the opportunity to watch a community-produced production during the Christmas period. There were also comments that it was nice to have the building open and active during a usually very quiet period of time. Local printing business benefitted from producing our programmes, tickets and promotional material and a local restaurant benefitted from us holding our celebratory meal there.

In running the logistical aspects of the performance, members of the local community came into direct contact with participants and thus were able to see development of the project and the young people involved in it for themselves.

We hope to follow this up with a trans-national youth initiative – using the same format but with an international dimension and international partners; we are currently in talks with a couple of possibilities. We would also like to take a long term target of developing this into an annual event which could ultimately provide an EVS hosting placement.

### **Visibility**

Please describe:

- how you ensured the visibility of the project,
- how your project provided clear promotional added value for the Youth in Action Programme.



The local media were contacted but we unfortunately did not have huge success here, with the local newspaper not interested in covering the pantomime. We had greater success with online media; the Facebook page proving very useful in making the project visible in the community.

The programme was made visible through the use of appropriate logos and explanations as to the origins of the programme and funding in publications both online and in print: on the Swift website and in the official programme, as well as posters at the event. After talk amongst the group, t-shirts were decided against as it was felt the same impact could be made through their own personal efforts to spread the results of the project. The group preferring to spend the money on things that could improve the quality of the performance as in terms of promotional added value, this was what would speak volumes about the impact of the grant.

The DVD produced is a testament to the project itself, this has been distributed to nearly all the young people who attended with the instruction to show it to friends and family in order to increase the visibility of the project. It has also been sent out to the local MP and several other community leaders, with the request that they use it as inspiration for the groups that they work with. It included information on the origins of the project and how others can involve themselves in the youth in action programme.

### **Dissemination and exploitation of results**

*Please give a detailed description of standard measures undertaken to disseminate and exploit the results of the project.*

The project results have been published on to the Swift Centre website. There were also measures taken to include results in the publications of the local church (which owns the Swift Centre building) and other youth clubs in the local area. These publications point back to the Swift website where the results can be viewed in full.

The new influx of young people that the project brought to the youth club have benefitted from talks and one on one sessions from participants in the project. Visiting local schools proved too difficult within the time frame, mainly due to the volume of child protection-related bureaucracy required for participants over the age of 18.

*Did you implement additional measures assuring dissemination and exploitation of project's results? Yes No*

**If so, please describe them, give additional information on the target group and include the timetable of your activities.**

*Have you uploaded your results onto the UK National Agency official DEOR website – as required in the application form?:*

[www.youthspace.org.uk](http://www.youthspace.org.uk)

Yes No

In addition to the standard measures taken outlined above, the team produced a DVD containing a number of items, which was distributed to all participants, local people affiliated to the youth club, other youth clubs (such as Community Links) and people prominent in the community who were indentified as being in a position to show the contents to a larger number of people.

The DVD included the documentary of the project, produced by the young people themselves and detailing the project from its beginnings to the end of the shows. It also included information on how to get involved in the Youth in Action Programme, photos taken throughout the programme and several other bonus features including footage of the performance.

The documentary has also been uploaded to youtube and [www.youthspace.org.uk](http://www.youthspace.org.uk), with the link advertised through Facebook so as to maximise the number of young people exposed to Youth in Action.

### **Coaching (if applicable)**

*Please describe the role of the coach in your project. How did you experience the support received from the coach?*

The coach was essential to the success of the project. He was important in ensuring that the group stuck to the timetable and were ready to put on the performance on the pre-affixed dates over Christmas. As well as maintaining discipline, he coached and counselled participants, particularly those performers who have never performed before and struggled with confidence. The coach also helped to coordinate young people involved in the logistical aspects of the production and with the administration of the project and finances. He also provided an important bridge between the bureaucracy of the grant application and the limited understanding of the young participants.

### **Inclusion of young people with fewer opportunities**

*Did your project involve young people with fewer opportunities (facing situations that make their inclusion in society more difficult, see main situations/obstacles identified herebelow) and/or special needs (mobility problems, health care, etc.)? Explain how the Activity programme was adapted to particular needs of participants.*



The core participant group of 5 involved 5 young people of fewer opportunities. All five are from an urban problem zones within Newham, and all five are also ethnic minorities who are subject to the inevitable marginalisation. Three come from difficult family backgrounds. The three female participants were ethnic minority women, which presents its own inevitable problems. All participants face economic obstacles to inclusion in society at large as they all – or their families - are on some form of income support, including housing benefit, child benefit, educational maintenance allowance, increased student support. There is also the ongoing issues between the vast number of different cultures and communities intertwined in the relatively small space of the London Borough of Newham. Wider participants are likely to suffer the same kind of obstacles with the addition of educational difficulties, which are widespread in the area, and disability.

All activities were kept in the same place in order to minimise travelling and associated costs. Food and drink was provided whenever participants were in session in order to not exclude anyone on an economic basis. There was informal mentoring from the Swift staff to ensure that those at risk of dropping out of the project remained focused and motivated. One of the advantages of the slow start to the project was that there was plenty of time for everybody to get used to each other and gel as a team – the lack of script at the beginning of the project left time for ice breakers and team bonding activities that would have gone some way to overcoming any issue that the differences in background might have presented. A lack of social skills was considered a potential barrier for the participants but by teaming up the more socially able with the less so, logistical tasks were completed straight forwardly.

*Number of young people with fewer opportunities directly involved in the project (out of the total number of participants indicated in Part III of this form): 5 (100%)*

Please tick the situation(s) they face:

Social obstacles	Economic obstacles	Disability
Educational difficulties	Cultural differences	Health problems
Geographical obstacles	Other – please specify:	

### **Achievements**

*According to what you described above, please summarize what you achieved with this Youth Initiative in relation with e.g.:*

- the objectives and the priorities of the Youth in Action Programme (please see the Programme Guide),*
- the objectives of the Activity that you planned,*
- the theme of the Activity,*
- the innovative creativity and entrepreneurship dimension*
- the social and personal development of the members of the group(s).*



### **Swift Centre Objectives:**

**“to increase the number and quality of sessions with the aim of staging a number of consecutive performances open to the local community”**

This objective was certainly achieved as the pantomime brought together a group who earnestly worked to make the project something with real quality and different from the ordinary. Quality drama sessions were had both in terms of the improvement of technical skills and the group cohesions, which without a doubt resulted in several high-quality – hilarious – performances in front of a local audience.

**“aim to be entertaining, inclusive of all young people involved, and address a number of local issues”**

Post-show impromptu surveys and interviews showed that the audience enjoyed what they were seeing – the non-performing project participants also responded in the same manner. All young people who showed an interest in the project were involved in the mechanics of the project – there were no superficial roles. Local issues of race and poverty were on show and this was recognised by both younger and older members of the audience.

**“gain increased self confidence through acting and a number of employable skills”**

In the post-project questionnaire, two thirds of participants highlighted reliability as something they've really improved as a result of the project. This is just the beginning of creating more employable individuals but is such an essential building block to that end, that it is hugely satisfying to know that participants are solidifying this foundation. They also self-identified a number of other skills which are displayed at the end of this form. Self-confidence has also been a huge success in our project, as shy disengaged young people came to the fore, held the audience's attention for the entirety of the show, or approached and developed relationships with members of the community as they sorted the logistics of the project.

### **YiA Priorities:**

#### **Participation of young people**

In order to carry out the logistical aspects of the project, young people successfully engaged with local people and organisations in order to source the expertise and support necessary to carry out the project, as well as maximise the audience numbers. The project was carried out in a democratic manner and all young people were involved in the decision making process: the questionnaire, however, indicated that about half did not feel this way. This may have been due to the time constraints - as the project got towards the performance period there was higher pressure and less freedom to manoeuvre on project content.

#### **Cultural diversity**

The project successfully explored the diverse nature of participants and audiences. There was a comedic light hearted analysis of cultural stereotypes on a number of occasions during the performance. The group itself illustrated how the young participants successfully worked together across a diverse range of cultural backgrounds.

#### **Inclusion of young people with fewer opportunities**

The entire core group and wider group can be considered to have fewer opportunities, as is the nature of young people involved with the Swift Centre. The majority of participants suffer from social, geographical and economic obstacles. There is also a significant number with educational difficulties, cultural differences and mental health problems.

#### **European Year for Combating Poverty and Social Exclusion**

A number of participants are identified as living below the UK poverty line and an even greater number are in receipt of state benefits and educational support (i.e. education maintenance allowance). Through this production we gave young people the opportunity to take part in something they might otherwise not have realised and also to be at the centre of a community that often has marginalised them.

#### **Youth unemployment**

A number of highly employable skills were developed by the participants during the project. Another indicator of success was the fact that participants largely recognised the acquisition of these skills for themselves – this is the kind of self-appraisal that wins with employers but is typically what local young people struggle with.

### **YiA Objectives:**

**“develops solidarity and promote tolerance among young people, in particular in order to foster social cohesion in the European Union”**

Young people depended on their fellow participants for the successful completion of this project, which forced a mutual recognition of skills and positive attributes of their peers. They will had to distribute roles amongst themselves and rely on each other for the successful completion of tasks. The wider team represented over 10 different ethnic backgrounds. These people, from a diverse range of cultural backgrounds will be worked together in close proximity, developing a mutual understanding that will resonate in the wider community, promoting social cohesion in one of the most diverse districts in the

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**Additional information**

*Give any additional information, observations, comments or recommendations that may be useful for future projects as well as to the European Commission or the National Agency. You may give some indication of participants' personal assessments of the project with the support of two or three individual evaluations. Describe specific difficulties you encountered in implementing your project.*



We found that two of the main difficulties were time constraints and reliability of participants and others who had committed to contributing to the project in one or the other.

The problems with time were described previously in this report. The fact that it was a pantomime obviously removed much flexibility with regard to when the performances actually took place but it could also be viewed as a blessing in the sense that it made us strictly stick to the schedule of the project.

The unreliability of people who committed to contributing expertise in-kind to the project was frustrating and what we possibly thought was best as a result of this was to always pay some kind of fee, if only nominal, for contributions that are essential to the project's success. This will mean a real commitment and less of what people often see as the 'volunteer's right' to disappear when they choose.

The problem with participants was that circumstances change so often beyond their control that it is hard to see through a project over a six month period. This wasn't detrimental to the overall success of the project but did exacerbate the problem we already had with time, as when somebody pulled out it took a few hours to reshuffle everyone to fill the gap.

We found that it might be beneficial to have a bigger focus on the media side of the project and request a greater proportion of funding for equipment as software – this is because the presence of a media component galvanises everyone involved in different areas of the project. It also provoked talk of careers and university applications and lead to several people discovering potential paths into higher education that they hadn't thought of.

### **Participants' Feedback – Conclusions**

A total of 21 participants took back in the feedback questionnaire. Of these, 11 were crew and 10 were cast.

- **Those who took part in Aladdin extremely enjoyed the project, rating the project at 8.48 out of 10.**
  - ⊕ On a scale of 1 to 10 participants registered how much they enjoyed the project. With 10 being the most enjoyable, an average score of 8.48 was recorded.
- **The vast majority of participants would be enthusiastic about repeating the project.**
  - ⊕ 86% said they would 'definitely' be enthusiastic about repeating the project, 10% said maybe and less than 5% indicated that there was 'no way' they would be involved again
  - ⊕ One comment cited that improved support from cast and director would improve the project
- **The overwhelming majority said that the cast and crew 'formed one solid team'.**
  - ⊕ 95% agreed with the statement, 5% said that there were issues with teamwork
- **The vast majority of participants felt that they could rely on others in the team to make the project happen.**
  - ⊕ 86% agreed with this statement, whilst 14% felt that people often let each other down
- **Every participant would feel more confident leading a future project as a result of Newham's Got Talent.**
  - ⊕ 62% would 'jump at the opportunity' whilst 38% feel they could do so with support
- **Nobody thought that the variety of different backgrounds that made up the team caused any difficulties within the project.**
  - ⊕ 90% said it was 'no problem at all whilst 10% said it was a challenge that was overcome fairly easily.
- **The majority thought that the diversity of the team contributed positively to the project.**
  - ⊕ 23% said it was 'essential to the project's success,' 33% agreed it 'made the project more

**Part V. Financial report****ALL ITEMS IN EUROS**

For further information please consult the Programme Guide for the overview of funding rules and your agreement for the accepted amounts.

**A. Budget summary**

	Total amount as accepted in your agreement	FINAL STATEMENT	Final assessment (to be filled in by NA)
<i>Please fill in only <u>one</u> section (A.1 or A.2) below.</i>			
<b>A.1 National Youth Initiative</b>			
Activity costs (lump sum)	6893	8643.61	
Costs related to the coach (lump sum) – if needed	1250	1250	
Costs for additional dissemination and exploitation of results (100% of actual costs – up to € 1.000)	1000	941.22	
<b>Total grant for National Youth Initiative</b>	<b>9143</b>	<b>10834.83</b>	

**A.2. Trans-national Youth Initiative**

Activity costs (lump sum)			
Costs related to the coach (lump sum) – if needed			
Costs for additional dissemination and exploitation of results (100% of actual costs – up to € 1.000)			
Advance Planning Visit – travel costs (100% of actual costs)			
Advance Planning Visit – other costs (scale of unit costs)			
Travel costs (70% of actual costs)			
<b>Total grant for Trans-national Youth Initiative</b>			

**B. Co-financing**

	Amount
<i>Please consider that the percentage of travel costs not covered by the EU grant should be indicated below (only for Trans-national Youth Initiative).</i>	
Own resources	
Other contributions to this project (please specify):	
<b>Total of co-financing</b>	

**C. Payments**

	Amount
Pre-financing payment already received from the Youth in Action Programme	6400.10
Expected balance claimed OR to be reimbursed to the Youth in Action Programme	2742.90



**D. Detailed calculation of final grant request****ALL ITEMS IN  
EUROS***If more space is needed, please add rows. 0.849950GBP: 1EUR***Activity costs***Please state clearly, in the "specification" column, all type of costs. For example, you may want to indicate:*

- actual expenses linked to the project: material, equipment, venue, rental costs, etc;
- actual expenses linked to the organisation of activities (promotion, advertisement, rental costs, speakers, artists' fee...);
- other actual expenses directly linked with the project implementation (administration, local transports...);
- stay abroad costs (food and accommodation – only for Trans-national Youth Initiatives).

Specification	Total
Venue Hire (preparation) £650	764.750867
Venue Hire (performance) £850	1000.058827
Set Design & Construction £200	235.307959
Sound & Light Engineer £920	1082.416612
Stage £2,355.29	2771.092417
Materials £820	964.762633
Costume Hire £800	941.231837
Promotion £348.25	409.729984
Printing £140	164.715571
Celebration Meal £263.10	309.547620
<b>TOTAL</b>	<b>8643.614327</b>

**Costs related to the coach (if needed)**

Specification	Costs
Fee	1000
Expenses	250
<b>TOTAL</b>	<b>1250</b>

**Additional costs for dissemination and exploitation of results (if applicable)**

Specification	Costs
Filming & Hire of Video Equipment and Editing £799.99	941.220072
<b>TOTAL</b>	<b>941.220072</b>

**Advance Planning Visit – travel costs (only for Trans-national Youth Initiatives)***Please note: only cheapest means of transport/fares are subject to reimbursement.*

Promoter	Number of persons	From	To	Means of transport	Costs

					<i>Subtotal</i>

<b>Advance Planning Visit – other costs (only for Trans-national Youth Initiatives)</b>					
Promoter	Number of persons	Venue	Number of nights	Unit cost per night	Total
					<i>Subtotal</i>
<b>TOTAL ADVANCE PLANNING VISIT</b>					

<b>Travel costs (only for Trans-national Youth Initiatives)</b>						
<i>Please note: only cheapest means of transport/fares are subject to reimbursement.</i>						
Promoter	Number of persons	From	To	Means of transport	Total costs (100%)	Grant requested (70%)
					<b>TOTAL</b>	



